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DIGEST
JAY L. SMITH
EDITOR AND
PUBLISHER

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RAY LEWIS
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FIRST WITH THE FILM NEWS IN CANADA

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FP Toronto Sub-Runs Hit Jackpot

On The beam

By JAY L. SMITH

Memories, pleasant ones, that is, are a great source of comfort and satisfaction as the years roll on, and if I may combine the role of Digest Editor, with that of a partner and associate of Famous Players of 15 years standing, it is most pleasant to reminisce over that 15-year period, and recall a number of highlights of that association.

I can recall, for example, the warm welcome I received from everyone at Famous Players, when back in 1940 we joined the Famous Family with our Avenue and Pylon Theatres. I can recall the sage counsel, the heart-warming encouragement, and wholehearted cooperation I received from John Fitzgibbons, from Rube Bolstad, from Morris Stein, from Ben Geldsaler, from Jimmy Nairn, and from my then district manager, Bob Eves, and my booker, Lou Karp.

I can recall operational problems

(Continued on Page 5)

Showmanship Drive Sparked By Mort Margolius, Suburban Mgr.

Famous Players' Toronto sub-runs have in the last three or four months blossomed forth with promotion upon promotion giving a lift to their weekly grosses and setting a new high in publicity and exploitation activity for sub-run houses.

The man responsible for sparking the current showmanship drive is Mort Margolius, Toronto suburban manager for Famous, who will be inducted into Famous Players 25 Year Club next week.

With the cooperation of Jimmy Nairn's advertising department a consistent flow of exploitation ac-

(Continued on Page 3)

Fingold Sells 3 Ottawa Theatres

Announcement is made that National Theatre Services, Toronto, headed by Sam Fingold, has sold its three Ottawa theatres, the Elmdale and Glebe and Towne Cine-

(Continued on Page 5)

FOX SALES MEET

20th-Fox will hold a Canadian sales meeting Jan. 31-Feb. 3 at the Royal York Hotel. The sessions to be chaired by Fox's Canadian general manager, Peter Myers. Main speaker, Arthur Silverstone, Eastern Sales Manager. All six Canadian branch managers will attend.

19 Canadian TV Stations Show "A Star Is Born" Holly. Premier

Ninety-two percent of Canadian television stations now in operation have or are committed to telecast, without cost, a 29-minute version of the world premiere of "A STAR IS BORN" held recently in Hollywood.

The west coast opening of the Judy Garland - James Mason starrer was the first film premiere ever to be televised from coast-to-coast in the United States and Warner Bros. prepared a special 16 mm. edition from the original 45-

(Continued on Page 3)

Amusement Biz Slump Theatres Benefit

If one is to take seriously the many stories appearing in local dailies, show business and com-

(Continued on Page 13)

"Marketing" Predicts New High In Film Biz

How well does the film industry expect to do in the coming year?

Canadian film producers expect to make more money in 1955, and give their customers more for it, Marketing discovered in its survey of this rapidly expanding phase of Canadian media. Much of this ex-

(Continued on Page 11)

Keep your eye on

J. J. FITZGIBBONS, C.B.E.
(See Page 3)

Keep your eye on

R. W. BOLSTAD
(See Page 7)

Keep your eye on

MORRIS STEIN
(See Page 9)

Keep your eye on

JAMES R. NAIRN
(See Page 11)

FAMOUS PLAYERS 25 YEAR CLUB INDUCTION BANQUET, SHERATON ROOM, KING EDWARD HOTEL, JANUARY 25, 6.30 P.M.

TO

"FITZ"

"RUBE"

MORRIS

and

JIMMY

Congratulations

from "DEEP IN MY HEART"

Keep Your Eyes On

J. J. FITZGIBBONS, C.B.E.

John Joseph Fitzbibbons has been associated with the movie industry for almost as long as there has been an industry. He began work as a projectionist's assistant in his birthplace of Meriden, Connecticut, at the age of fourteen; last year, at 64, he celebrated his half century in the business and his thirteenth as president and managing director of Famous Players Canadian Corp. Limited.

One of the first films he promoted was "The Great Train Robbery" and one of the most recent was "The Robe"— both epoch-making productions even for an industry that measures more by mammoths than by milestones. "Fitz", as he is best known, is a good natured man whose speech and gestures have something of the quality of a film in slow-motion. The record of his career, however, belies his manner. The Bijou Theatre in Meriden was a fish market before it was transformed into a theatre. "It took us weeks to get rid of the smell," he recalls. The young assistant may not have had much knowledge about the future of the movie business, but he knew what was good for him, and stayed in it. From operating a projector in Meriden he obtained his own equipment and began to travel about the country showing movies; he bought a newsreel camera and operated a newsreel service; he acquired theatres in New York State and, when Paramount started to expand, sold out his interests to them and joined the organization as a circuit manager.

By 1930 he had demonstrated his administrative capacities well enough to be chosen as director of theatre management for Famous Players, Paramount's part-owned subsidiary in Canada, and after six years in this country was elected vice-president.

He loves the movie business, regards his job as a 24-hour-a-day one and claims no other hobbies. Most evenings are spent either in watching new films in the private projection room adjoining his downtown Toronto office, in watching TV (Famous Players have interests in two TV stations, one in Kitchener, the other in Quebec City) and in reading books on an entertainment theme.

His experience has convinced him that intuition is the most important single factor a showman can possess and, in his opinion, it lies latent in everyone merely waiting to be developed.

"We think in this business that we're just about as close to the public pulse as it is possible to get," he says proudly, "and when you know what people are feeling and thinking you have a basic knowledge that can be applied almost everywhere. Many of the pictures that have been smash hits here, for example, do equally good business not only in the States and in Europe but in Japan, South Africa and Latin America." In

J. J. FITZGIBBONS, subject of many newsreels, used to shoot them himself.

1948, Famous Players' internationally-known president became J. J. Fitzgibbons, CBE, in tribute to his wartime help in producing shows, raising funds through bond drives, and serving conscientiously on a governmental committee to conserve U.S. dollars. Two years ago he received a flattering honor from the industry itself when he was chosen "Pioneer of the Year" by the Pioneers which selects the man who it feels has done the most for the motion picture industry throughout the Dominion.

During his regular travels in recent years, both across Canada and south to New York and Hollywood, Fitzgibbons has picked up further honors. The Sarcee Indians of Alberta named him Chief Moving Shadows, Notre Dame College in Wilcox, Saskatchewan, elected him a governor; Toronto's St. Michael's Hospital voted him into chairmanship of the board; and the Toronto "Tent" of the Variety Club, which he formed, acknowledged his work by making him the First Chief Barker.

Of his seven children — two are girls — three are also connected with the movie industry in one way or another which indicates their faith in the industry. The coming year, says Canada's Mr. Showman, should be the healthiest the movie industry has ever had. And his own company, which has hit a new high on Toronto's Stock Exchange, owes a good portion of its success to his wider vision.

"STAR IS BORN"

(Continued from Page 1)

minute telecast for use in connection with local openings

Over 250 celebrities, including stars and personalities from movies, stage, radio and television attended the gala event and more than 70 of them appear in the abridged version of the telecast.

The special video feature promoting Warner's six million dollar epic is meeting with such acceptance that many TV stations are playing it more than once, as a public service presentation.

In some instances, first run theatres in the cities concerned are buying 8-second spot announcements plugging local "A STAR IS BORN" playdates preceding and following the telecast.

It has already been presented in St. John, Moncton, Sudbury, Toronto, Windsor, Regina, Edmonton, Kitchener, London, Hamilton, Sydney and Kingston the day before or on opening day of the picture.

Warner's Canadian publicity department is hopeful of 100 percent representation for this TV offering on all English language video stations in this country. Three of the remaining 5 stations yet to schedule this presentation are French language outlets.

Columbia Pictures Declares Dividend

Columbia Pictures Corporation announces that the Board of Directors at a meeting held at the company's New York office, Tuesday, January 11, 1955, declared a quarterly dividend of $1.06¼ per share on the $4.25 Cumulative Preferred stock of the Company, payable on February 15, 1955, to stockholders of record February 1.

Theatres Benefit

(Continued from Page 1)

mercialized sports of all kinds and descriptions are about wiped out in Canada's capital city. Professional hockey and baseball have passed out of the picture, the Auditorium is up for sale to the highest bidder, the Canadian Repertory Theatre is now operating on borrowed time —and money—after an earlier decision to shutter La Salle Academy Playhouse because of poor business. Two of the smaller neighborhood movie houses—the Strand and Rexy—have darkened their marquee neons, two night clubs on the Aylmer Road are presently closed, and the proprietors of the Capital's many cocktail lounges and beer taverns have joined the ranks of Gloomy Gus.

There has to be a whipping boy to blame for this grim picture of public apathy to entertainments. You guessed it — Television. But there could be other reasons. Poor plays presented by third-rate actors. Professional Hockey and baseball teams battling to keep out of the cellar. And, most important of all, the lack of good showmanship. But the other side of the platter makes better listening. Your Digest reporter covers the theatre beat at frequent intervals every week and finds there is nothing wrong with show business that a good movie won't cure. Today's newspaper amusement pages tell us that The Last Time I Saw Paris is holding over at the Regent, The Purple Plain is in its second big week at the Odeon, Charlie Chaplin's Modern Times is a hold-over at the Little Elgin, Phfft carries the extended engagement sign at the main Elgin, and the six theatres presenting Foto-Nite are packing 'em in every Monday, Tuesday and Wednesday. There Is No Business Like Show Business proved the point that TV offers no competition to a good movie by playing to big business.

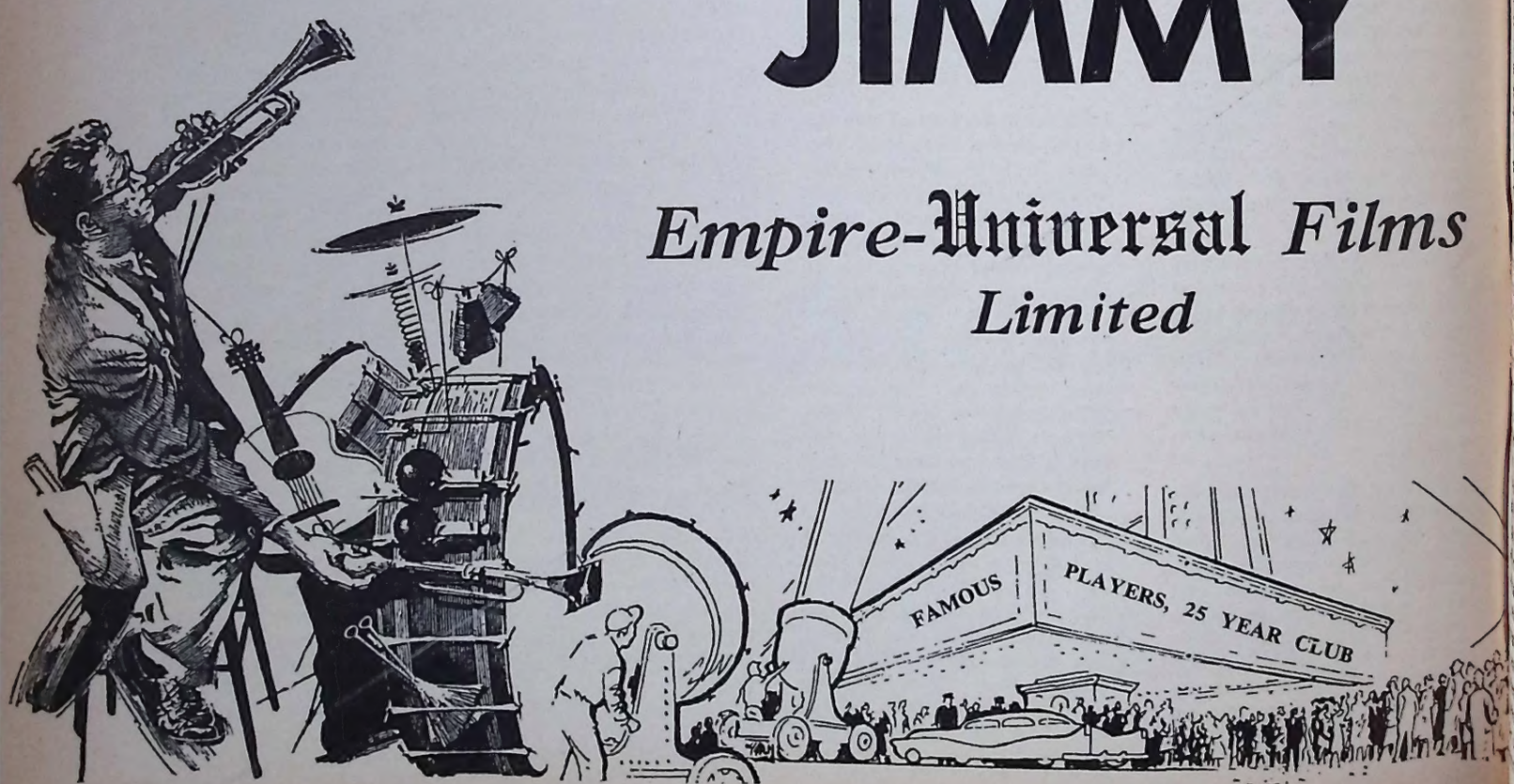
All Star Cast For Finian's Rainbow

The smash Broadway musical show, "Finian's Rainbow," which Distributors Corporation of America are making into a full-length colored cartoon feature, will have an all-star voice cast, including Frank Sinatra, Barry Fitzgerald, Ella Fitzgerald, Ella Logan, Jim Backus and David Wayne. Recording for the feature is almost completed, and the animation is scheduled to start shortly. Milt Pickman is in charge of production for DCA. Distribution in Canada will be through Alliance Films.

Congratulations!

"FITZ"
"RUBE"
MORRIS
and
JIMMY

Empire-Universal Films
Limited



On the Beam

(Continued from Page 1)

straightened out for me by Dick Geering, Norm Jackson, Angus MacCunn, Bill Kerr, Al Troyer, Jules Wolfe and many others.

As the years went by, I can recall the changes at Head Office, as Bob Eves joined the services, and Dan Krendel took over the Toronto district, and Mort Margolius doubled up as manager of the College Theatre, and booker for the Toronto suburbans, and I can remember with great satisfaction the wonderful cooperation I received from both Dan and Mort in the operation of the Avenue.

I can recall that memorable morning of June 6th, 1944 as we headed for Niagara Falls for a Famous Players Convention, choked with emotion at the news which filled the headlines of the morning papers, and kept everyone glued to the nearest radio; "D Day" had arrived, and I remember how we started that Convention off with a prayer for the safety of the boys participating in that massive invasion of Hitler's Europe, and wondered how many of our loved ones and friends would be included in the casualty lists soon forthcoming.

I can recall with relish the choice debates between Simon Meretsky and George Ganetakos at many Famous conferences, that never failed to both enlighten us and delight us at the same time, and I can recall the sadness that filled us all when we learned of the passing of Noel Barrow, a tried and true friend of all members of the Famous Family.

I remember the happy times spent in the company of other members of the Famous Players Toronto Suburban Managers Association, and recall the sadness we shared at the loss of such good friends and associates as "Mac" MacLelland, Charlie Querrie, Al Ritchie, Howard Knevels, Jim Simmons, Jack Purves and Jack Laver.

I can recall the great shock we all felt at the tragic disappearance in a plane of Vic Armand, and the later passing of Larry Bearg, and I can remember the pride we all felt when Jack Arthur became production chief for the Canadian National Exhibition, a pride which was mingled with regret at losing his great talents.

I can recall the thrill we all felt when we learned that John J. Fitzgibbons had been made a Commander of the British Empire, for his outstanding services to the country as head of the Motion Picture War Services Committee, and the magnificent speech he made in accepting the great honor, in which he stated he was accepting on behalf of the entire Motion Picture Industry in Canada, whose servant he was.

I can also recall the formation of the Famous Players 25-Year Club, and the first induction of members into the Club, and the pride with which those first inductees wore their diamond-studded lapel pins.

Yes, there are many happy memories which come back to me, of my own fifteen years of association with Famous Players, and now on this happy occasion, when Messrs. John J. Fitzgibbons, Rube Bolstad, Morris Stein, Jimmy Nairn and Mort Margolius join the ranks of those who have completed 25 years of service to Famous Players Canadian Corp., I would like to add my word of congratulations to these men for the outstanding contributions they have made to the growth of the company, and my congratulations to Famous Players Canadian Corp. for having retained the loyalty and services of such men for a quarter of a century.

Royal George, Toronto Has Long History

An interesting history lies back of the conversion of the Royal George Theatre at 1217 St. Clair Avenue West, Toronto, to a class-picture cinema under the new name of Continental Theatre.

It was in this theatre 36 years ago, then under the ownership of J. A. McCulloch, that a youth started his theatre career as an usher, becoming a projectionist and later engaging in other film industry activities.

The young fellow, son of the Royal George proprietor, was destined to become the president of the Motion Picture Theatres Association of Ontario. His name is Jack D. McCulloch, owner of the Iroquois Theatre, Petrolia.

On the death of J. A. McCulloch, the 500-seat Royal George was taken over by his widow.

CHANCE MEETING

The title of J. Arthur Rank Organization's "The Young Lovers," starring Odile Versois and David Knight has now been changed to "Chance Meeting" in both Canada and the United States.

WB Makes Available TV Promot'n Material

First major distributor to provide television accessories on all its product for advertising and promotion purposes, Warner Bros. Pictures is making available to Canadian exhibitors special TV commercial and non-commercial material.

During the past 9 months the company has been producing a series of 16 mm trailers for video sport announcements. These include spots of one minute, 30 seconds, 15 seconds and 8 seconds. In some instances, ID cards are offered for plugging Warner Bros. pictures during TV station breaks.

Aside from the material available for paid video advertising, special non-commercial clips of varying length are provided for promoting certain Warner features without cost on television programs.

Despite its recent innovation in supplying TV material, the company continues to provide the usual accessories for radio such as spot announcement transcriptions and, in special instances, open-end star interview discs.

These audio and video supplies are obtainable on request from Irving Herman at Warner Bros. Canadian headquarters in Toronto.

FINGOLD

(Continued from Page 1)

mas, to the circuit's former Eastern Ontario supervisor, Fred C. Leavens, one-time Toronto manager.

For the operation of the three houses, Leavens has organized Fredell Theatres Co. Limited, of which he is president, and will manage the Elmdale. Rod Earle, formerly assistant at the Elmdale, has taken charge of the Ottawa Towne, replacing Jack Boddam who resigned to become assistant to W. C. Tyers at the Toronto Hyland, an Odeon unit.

It is stated that National Theatre Service Ltd., Toronto, will book programs into the Ottawa theatres, to which it will also sell confectionery.

I WILL LEASE YOUR THEATRE

Thoroughly experienced Theatre man wants Motion Picture Theatre in South Western Ontario on lease basis with option to buy)

All replies will be answered

BOX NO. L

CANADIAN MOVING PICTURE DIGEST

21 DUNDAS SQ., TORONTO

Congratulations!

Twenty-Five Years Service To The Industry

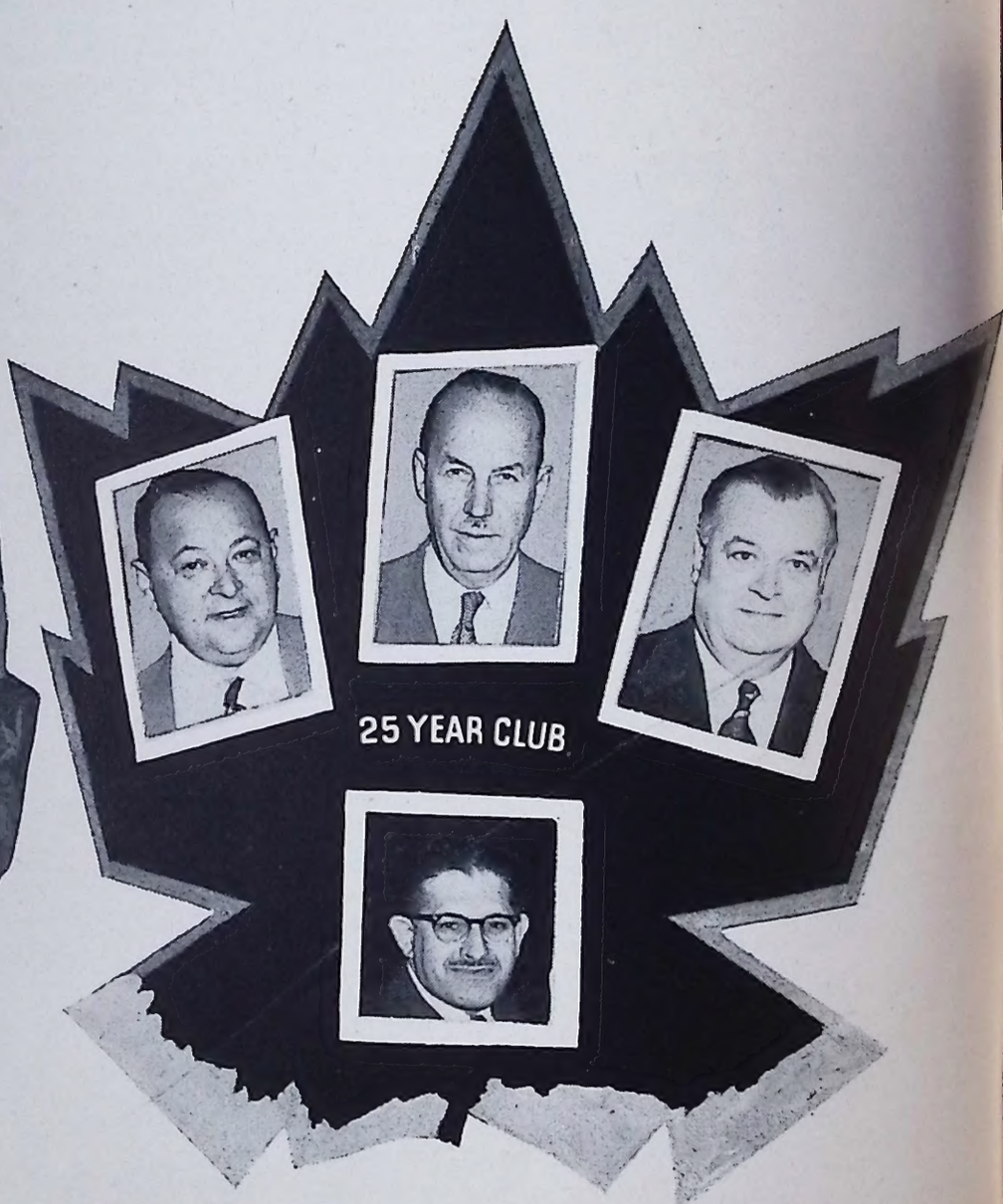
JOHN J. FITZGIBBONS, C.B.E.
REUBEN W. BOLSTAD
MORRIS STEIN
JAMES R. NAIRN

from

The F. G. Spencer Company Ltd.

Gordon and Gerald Spencer

the big news TODAY from UA



Congratulations to

. . . Big Chief "FITZ" and his Councillors
"RUBE", MORRIS, JIMMY and MORT

Keep Your Eyes On

R. W. BOLSTAD

One of the youngest of the Canadian motion picture industry's top executives is Reuben W. Bolstad, vice-president and treasurer of Famous Players Canadian Corporation Ltd.

Most of Mr. Bolstad's business career has been devoted to the financial side of the motion picture business. He gained his early training in the First State Bank in his home town, Fertile, Minnesota, a Norwegian community, where he was born in March, 1901. He was trained as a public accountant after leaving the bank and joined the firm of C. H. Preston and Company of Minneapolis in 1925.

Three years later he became chief accountant for the F. &

Mr. and Mrs. R. W. Bolstad and their daughter Shirley, photographed at Jasper Park Lodge.

R. group of theatres in Minneapolis and in 1928 he was appointed chief accountant for the Minnesota Amusement Company, a Paramount affiliate, with headquarters in Minneapolis.

In 1930 he joined Famous Players as comptroller and in 1941 the Board of Directors appointed him vice-president and treasurer. He is also a member of the Board of Directors of the United Amusement Corporation Ltd. of Montreal.

Behind this brief and factual record lies the development of one of the keenest financial brains in our industry, recognized not only by the leaders of show business in Canada, but by the engineers of our Canadian economy.

In our industry, wherever and whenever a committee is formed, to study and chart the

(Continued on Page 26)

Across the Country

Toronto and District

Manager Mel Jolley of the Century Theatre, Hamilton, is literally making capital out of the Spectator's Junior Press Club in which young readers are enrolled as cub reporters, complete with badges. With the active news co-operation of the paper, the theatre is running Saturday morning shows to which the club members are admitted for 15c, which is five cents less than the juvenile prices.

The Junior Press Club gets a plug in theatre advertising in advance of the special shows.

• • •

The news comes from Howard Binns of the Roxy at Burlington and John Grant of the Roxy at Dundas, that arrangements are being made for a day-and-date booking policy for the two houses.

• • •

George H. Oullahan of the O. R. Hanson Organization, and Mrs. Oullahan have been vacationing at Fort Lauderdale, Fla., occupying an apartment owned by Muriel Hills who once had an interest in the Muskoka Theatre at Gravenhurst, now operated by Bruce McLeod.

• • •

As usual, Arch H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario, has brought forth a new motto as a New Year's resolution. The latest inspirational effort is: "More Drive, in '55".

• • •

The Imperial Theatre, Toronto, will be the scene of a stage revue, the Council Capers of '55, Sunday, Jan. 30, under the auspices of the National Council of Jewish Women, with proceeds to be devoted to charity causes. One of the stars is the talented and attractive wife of Peter S. Myers, general manager of 20th Century-Fox Corp. Limited.

Ottawa

The Ottawa Citizen has dropped its active co-operation with Foto-Nites at the Centre, Eastview, Francais, Linden, Somerset and Westboro theatres, with I.G.A. Stores as the replacement. The jackpot at this writing amounts to $3,800, including $1,000 in merchandise from Jack Snow Credit Jewellers, $500 in groceries from I.G.A. Stores, and a 1955 model Chevrolet supplied through Myers Motors of Ottawa.

• • •

National Theatre Services Limited (Fingold and Dale) of Toronto, appears to have stepped out of the exhibiting field in Ottawa. A new company is now operating the Elmdale, Glebe and Towne theatres under the name of Fredell Theatres, with Fred C. Leavens as managing director. No change in the policy of presenting foreign-language films at the three houses, except when the arty pickings become slim and hard to get.

Prairies

City Council has boosted the license fee of theatres in Regina from 50 cents a seat per year to 75 cents.

The license for dance halls has been boosted from five cents a square foot to 7.5 cents a square foot.

New categories have been set up for carnivals, circuses, menageries and similar shows, with rates ranging from $50 to $500 a day. The license for boxing and wrestling shows has been upped from $25 a match to $37.50.

• • •

There are now 37 drive-in theatres in Saskatchewan, according to the latest count. Three are near Regina and three near Saskatoon, the largest centres in the province.

• • •

City council at Saskatoon has set a general license rate of $1.25 per speaker for drive-in theatres, two of which are included in a newly-incorporated area. In addition, the drive-ins must collect amusement

(Continued on Page 4)

Sask. Censor O'kays 49 Building Permits

Rev. D. J. Vaughan, Saskatchewan's film censor, reviewed and stamped 490 35 mm. features, 525 shorts, seven serials, 312 news films, 539 trailers and 812 advertising films in the year ended March 31 last, the provincial government reports.

He and his assistants also reviewed and stamped 413 16 mm. features, 542 shorts, three serials, 194 news films and 244 trailers.

Four features, "Wicked Women," "Yellow Balloon," "Dedee," and "Women of the Twilight" were rejected. "Yellow Balloon" was subsequently brought before the board of appeal which upheld the censor's decision.

Eliminations were made in six features, "Arrowhead," "Law and Order," "Long Memory," "Sinner," "She Shoulda Said No," and "Crime Wave."

Mr. Vaughan operates in Winnipeg and the Saskatchewan government pays a rental fee to the Manitoba government for the use of Manitoba's facilities in censoring films.

Educational films, such as those sponsored by universities are exempted from censorship, as are films sponsored by the federal government or by the provincial government.

During the year ended March 31, 1954, the fire and theatres branch of the labor department in Saskatchewan received, examined and approved plans and specifications for the building of 26 theatres, 23 drive-ins and 12 public halls, and for alterations in seven theatres.

7 From York Pics For Paramount

Paramount has signed a new contract with York Pictures Corp. calling for an additional seven pictures, the studio announced.

The pact assures the studio of a total of nine Dean Martin and Jerry Lewis comedies because the popular stars have two more pictures to make for Paramount release under their existing contract. The original agreement between the studio and York Pictures Corp., the comedians' own film company, called for four pictures and they have completed two — "Living It Up" and "You're Never Too Young."

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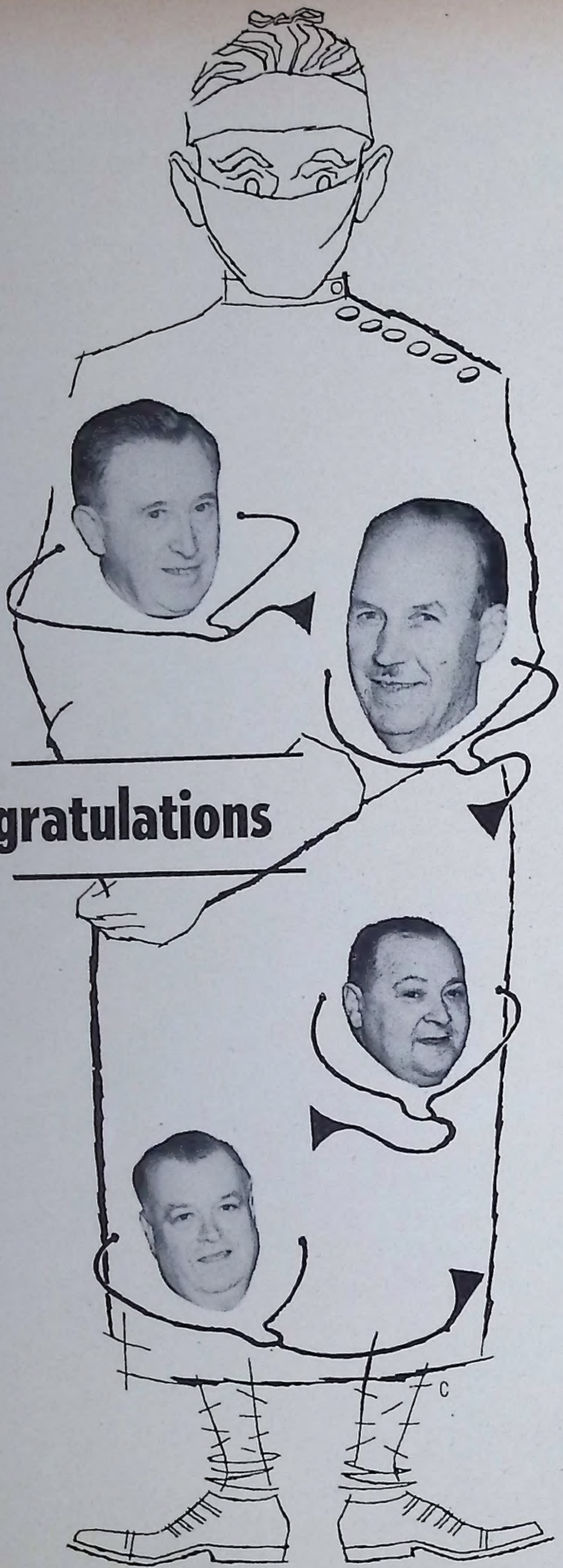


Congratulations

the
DOCTOR in
the HOUSE
COMPANY

JARO

Keep Your Eyes On

MORRIS STEIN

As Eastern Division General Manager of Famous Players, Morris Stein has a full-time chore yet he still finds time to handle a number of assignments in the interests of the Canadian motion picture industry. During the war years he gave generously of his time and executive ability to the Victory Loans and many other public service campaigns.

Morris Stein was born in Chicago but came, at an early age to Canada. His first job in show business, was at the Empire Theatre, Sarnia, about 1909.

As a youth Morris taught himself to be a projectionist but because of his age he was unable to obtain a license. He contented himself with teaching the business to older men.

While marking time until he could get his projectionists license, Morris picked up drumming and he was soon playing traps in the Sarnia theatre's little orchestra which he describes as a "fiddle and foot" outfit. Morris became one of Petrillo's boys and for years held a card in the Musician's Union. He played traps in various dance bands and theatres but always kept his eye on getting his license as a projectionist. Finally the great day came and he had the distinction of being one of the youngest licensed operators in Ontario.

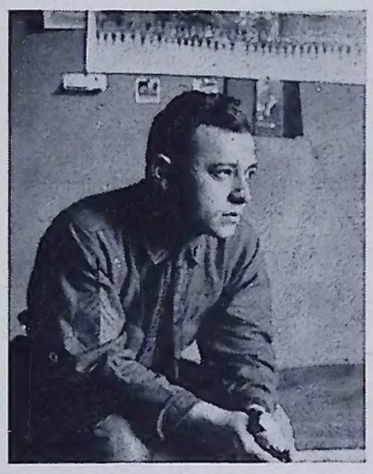
World War I temporarily interrupted his theatre career and he joined a firm which had a contract to provide and install movie equipment in Canadian military establishments. He personally supervised the installation and operation of the silent movie equipment at Levis, Camp Borden, Niagara-On-The-Lake and Valcartier.

One of his life-long friends was the late George Rotsky and after the war Morris threw in his fortunes with that dynamic little showman. The pair trouped the country with a portable movie outfit presenting "road show" pictures. Later George was persuaded to join the mighty Allens and was given the job of opening the New Grand Theatre in Montreal with the elegant title of Managing Director. This was in 1919. George engaged Morris as house manager — his first venture in theatre management.

George stayed on with the Allens but Morris couldn't resist the insistent urgings of a border city showman, Simon Meretsky, and the following year saw him under the Meretsky banner as manager of the Walkerville Theatre, now the Tivoli Theatre, Windsor.

Morris wanted to widen his horizons and when ex-vaudeville star Charlie Mack beckoned he joined forces with him in "the big town" — Detroit — to inaugurate the Michigan Vaudeville Manager's Association. The team established themselves in the Michigan Theatre building and started booking vaudeville.

In 1924 a trio of partners



MORRIS STEIN always was attracted to uniforms even in his youth. The photo above was taken during his sojourn in the Canadian Army, during World War 1.

in the Tivoli Theatre, Hamilton, persuaded Morris to try to pull their lame duck out of the deep weeds.

Morris set about to put his house in order. He made a new deal with the film companies and was the first manager to introduce stage presentations in Hamilton.

After two years of blood, sweat and tears he pulled the theatre out of the red.

The late N. L. Nathanson had his eye on Morris. He made him several offers and finally Morris accepted one to organize the Canadian Vaudeville Managers' Association and he set up offices in the Tivoli theatre building in Toronto. He booked acts for the Toronto suburban theatres and for all houses in Eastern Canada using stage attractions. He was riding high for a few months when that old devil Sound came along and knocked his vaudeville booking agency for a loop. There just wasn't any more vaudeville.

Morris played his first layoff in a crowded lifetime for a few months when Jack Arthur recommended him for the management of Pantages theatre in Toronto. Morris arrived in Toronto and shortly afterward the name of the theatre was changed to the Imperial. He booked RKO vaudeville into the house and also handled the bookings for Pantages theatres in Hamilton.

In June of 1930 J. J. Fitzgibbons assumed the management of Famous Players and spotted Morris as a man of outstanding ability. The following September he appointed him supervisor of Toronto suburban theatres and moved him into Head Office. His rise was rapid once he had been established and after turning in an outstanding job with the suburban houses he acquired the supervision of first the Tivoli theatre Toronto and then the downtown Toronto theatres, branching out from a trouble-shooter to supervisor of the Niagara Peninsula houses. It was only natural that he should eventually become General Manager of the Eastern Division of Famous Players.

Active in all industry affairs and functions he has also served as Chief Barker of Variety Club.

Aluminum Screen For Drive-Ins

An all-aluminum screen for drive-in theatres that reflects three times more light brightness than a normal white-paint screen, is regarded by the Motion Picture Research Council as being the most important of ten "significant" motion-picture developments achieved by the organization in 1954.

The new screen will permit most drive-in theatres to double present "seating" capacity, according to the council's annual report, released last week. It stated that the screen was a major factor in increasing by $4,000 the box-office receipts of one drive-in during two months of experimental use. There are an estimated total of 4,500 drive-in theatres throughout the U.S.A., although not all remain open during the winter months. Plans for making the screens have been turned over to a manufacturing company.

The research council reported that its activities, embracing the whole field of film technique from painting processes to cameras, have more than doubled since 1951 and reached a peak in 1953 with the introduction of new movie-making forms. The council was organized in 1932 as a branch of the Academy of Motion Picture Arts and Sciences. It became a separate entity in 1947, supported by studios using its services.

Charlottetown 100 Years Old

'1955' is the Centennial year in Charlottetown, P.E.I. and the 'Prince Edward' theatre Charlottetown, P.E.I. (F. G. Spencer Company Limited) was the first firm to sponsor a special event in connection with the Centennial year celebrations.

Mr. G. A. Walters, Manager of the 'Prince Edward' arranged a promotional tie-up on this theatre's first CinemaScope Musical picture "Lucky Me". In addition to the honor conferred upon the winning mother and baby by the City the merchants generously donated a variety of gifts suitable for the new arrival. These were on display in the lobby of the 'Prince Edward'.

The Mayor of Charlottetown accompanied by the Chairman of the Centennial Committee, and Mr. Walters, composed the official party in presenting several of the awards to the parents of the lucky baby. The baby is the son of Mr. and Mrs. Murchison McEacheran of Hampton, P.E.I.

The Mayor and Committee members expressed appreciation to Mr. Walters for his efforts in connection with the Centennial Year celebrations.

Two From Filmakers For Alliance Films

Alliance Films Limited will handle the distribution for Canada for two outstanding new films from Filmakers Releasing Corp., according to an announcement made this week by James L. Smith, Alliance Films president. The two are "Private Hell 36," starring Ida Lupino, Howad Duff, Steve Cochran, Dorothy Malone and Dean Jagger, and "Crashout," starring William Bendix and Arthur Kennedy. "Private Hell 36," is an original screen story by Ida Lupino and Collier Young, produced by Young and directed by Don Siegel. It recently played two weeks at the Paramount Theatre, New York City. General release in Canada through Alliance Films will start early in February.

Republic Dividend

At a meeting held on January 6th, the Board of Directors of Republic Pictures Corporation declared a five per cent common stock dividend on the common stock of the Corporation, payable April 1st, 1955 to holders of record as of the close of business March 7th, 1955.

"Famous Players"

ON A

STARRING TEAM

FOR

25 YEARS

Congratulations

from

Paramount Pictures

Keep Your Eyes On

JIMMY NAIRN

To those who are familiar with the development of film advertising in Canada, the name Nairn spells out top man, for Jimmy has not only been responsible for the dynamic and eye-pulling newspaper ads for Famous Players across the country but has influenced the style every theatre ad uses.

Jimmy joined Famous in July, 1930, as an artist and copywriter, becoming Director of Advertising for the company in 1931. The film business was not new to him when he came to Famous. In his early youth he worked in a Hamilton sign shop that made theatre fronts for the Allen's Temple theatre.

While still attending Hamilton's Central Collegiate Institute and art school, Jimmy handled department store newspaper advertising and window displays, getting an early start in his full and varied background, that has since 1931, won wide-spread recognition both here and in the U.S. for his advertising and showmanship ability. Jimmy worked in the photo-engraving and printing field and before coming to Famous banged away at a typewriter for the Hamilton Spectator, as one of their ace reporters, and wielded a pencil and pen to create sports cartoons that are still remembered by Hamiltonians.

During this period Jimmy also did free lance writing and publicity. His stories appeared in the Toronto Star, Variety and Billboard and his promotion efforts for Loew's, Pantages and Keith vaudeville finally brought him into contact with show people and naturally Famous Players.

The story of Jimmy over the last 25 years is the history of showmanship in our industry here in Canada. Always busy with the constant guidance and leadership of the advertising and showmanship activities of Canada's largest theatre circuit, Jimmy has still found the time to act as Judge for many showmanship contests. His work for Variety is legend and needs no comment.

MARKETING

(Continued from Page 1)

pansion is due to another medium, TV, which uses the end product. Technical changes and adaptation of new processes will add to the over-all money expenditure picture.

Nearly all of them have put their expected increase in dollar earnings at 50% more than last year. There are one or two more conservative guesses—10% or 25%—but generally the producers feel that the surge forward in Canadian TV will mean an inevitable boost in the number of filmed shows and particularly filmed commercials produced in Canada.

The filming of TV network shows, and the CBC's recent decision to circulate such films to all monmicro-wave stations, is also good news for the Canadian film industry. Film-makers point out that this will not only increase their business, but that filmed shows mean substantial savings for TV producers.

The new Eastman color processing equipment for 35 mm. films is forecast as the most interesting new development in the film field. This should result in better color prints in Canada at lower prices, according to some companies. Canadian producers who shoot pictures on 35 mm. color negatives will be able to have them processed here, either as 35 mm. positive color prints or 16 mm. color reduction prints.

Canadian film distributors may obtain the release prints in Canada and save U.S. print production costs. It"s expected that the new color equipment will be sufficient for any possible TV color films made in Canada in 1955.

Producers say these are some other probable developments this year: An increasing use of "good and truly informative" Canadian documentary and business films by new Canadian TV stations. There will be more and better Canadian-made TV commercials, due to new animation techniques and high quality lab work. Canadian buyers will realize they can get a first-class film in Canada, and there will be keener competition between producers, who will find their former part-time hobby grown into a serious business venture. Canadian-made, packaged film programs for TV may appear before the year's end.

The film producers have several ideas on what types of commercial TV films will find greatest favor with Canadian audiences in 1955. Most of them believe the public has had an overdose of the slick cartoon, total animation sequence. The trend, they say, will be toward mingling animation and actuality scenes, with more imaginative use of voice and sound effects.

Animation will continue to be an attention-getter, useful for stamping the brand name in the viewer's mind. But live action, especially in commercials, will show the plausibility of advertisers' claim, help put across the sincere, factual message accepted by consumers. Commercials will be short, snappy, and to the point. Educational films, newsreel, and films picturing various types of manufacturing plants should score high and look like the best bet for sponsor backing, say the film men. There's a growing market for TV educational programs for schools. Canadians like to be entertained and informed at the same time.

A contest with the winner refusing his prize, a trip to Bermuda, resulted in JIMMY NAIRN, who arranged the promotion, taking the trip himself. This feat is a dream of every publicity man but rarely accomplished.

20th-Fox Sets TV Production

Twentieth Century-Fox has revealed in a roundabout fashion that it contemplates entering the field of film production for television and that its Western Avenue Studio in Hollywood will be turned into a TV headquarters.

A statement released by the company, for which no amplification was forthcoming, said in part: "Many offers for purchase of the Western Avenue plant were received, but Fox executives declined to sell and intend forming an auxiliary organization which will produce films for television."

The Western Avenue Studio, where the CinemaScope process was first demonstrated, was the original home of the old Fox Film Corporation, which was merged with Twentieth Century Pictures in 1935. The main Fox Studio now is located in West Los Angeles.

20th-Fox is the third Hollywood major studio to indicate an active interest in making television films. At present Columbia and Republic have subsidiary companies producing television movies. They are Screen Gems and Studio City Television Productions, respectively.

Crawley Films Up By 14 Per Cent In '54

In his annual year-end report, F. R. Crawley, President of Crawley Films Limited, announced a 14% increase in gross business over last year.

During 1954 the company completed 49 motion pictures in addition to 1550 smaller assignments — TV commercials, slidefilms, custom editing and recording. Crawley's export business continued to grow and their laboratory printed well over one million feet of 16 mm. film.

Sixteen new awards for quality to give a six-year total of 55 such honours, a staff increase of 20 bringing the total to 93, and the construction of a modern studio building, were further highlights of the report. "This report of our own operations is gratifyingly demonstrative of the increased recognition being given the film medium by Canadian industry, government, education and television," concluded Mr. Crawley.

THE ROYAL BANK OF CANADA

extends congratulations to

FAMOUS PLAYERS CANADIAN CORPORATION

on the occasion of their

35th ANNIVERSARY

and the induction of their executives into the

FAMOUS PLAYERS TWENTY-FIVE YEAR CLUB

FAMOUS PLAYERS 25 YEAR CLUB

Congratulations

J. J. FITZGIBBONS

R. W. BOLSTAD

MORRIS STEIN

JIMMY NAIRN

DAN MASCIOLI

TIMMINS THEATRES LIMITED

Congratulations to

J. J. FITZGIBBONS

R. W. BOLSTAD

MORRIS STEIN

and

JIMMY NAIRN

FAMOUS PLAYERS 25 YEAR CLUB

B & F THEATRES LIMITED

TORONTO

SAM BLOOM • SAM FINE

AND ALL THE BOYS

TORONTO SUB-RUNS

(Continued from Page 1)

tivity has been maintained, from which theatre managers of sub-run houses across Canada can very well take inspiration. A 13-week "boost attendance" contest with regular weekly meetings, chaired by Margolius, with all managers participating, proved an important aid in maintaining the tempo of activity. The winners were: in first place, Gerry Dillion, College; in second place, Mike King, Nortown; and in third place, George Davie, Palace.

Outstanding among the exploitation and showmanship promotions was the tie-up for "Three Coins in a Fountain" with the Leslyanne people and a travel agency, that resulted in extra free newspaper advertising, thousands of contest forms given out in drug stores and excellent business for all theatres participating in the tie-up. The full story with pictures will be carried by the Digest in the next few weeks.

MORT MARGOLIUS

Mort Margolius started in the film business at the age of 20, as a clerk in the statistical department of Famous Players, on February 13, 1930. Ticket department, publicity department, booking department, theatre manager and now Toronto suburban manager, all in 25 years. While manager of the College Theatre, (1936-1954), Mort got his training, which has resulted in the current showmanship drive.

RANK ADDS ONE

"The Woman for Joe," tentative title, has been added to the list of VistaVision pictures on the J. Arthur Rank Organization's production schedule for 1955, it is announced. It will go before the cameras at Pinewood Studios in London shortly.

Across the Country

(Continued from Page 3)

taxes, not required while they operated in Cory rural municipality.

While part of Cory municipality, the theatres paid $2 per speaker. The city assesses downtown theatres 50 cents per seat as a general license.

• • •

Thieves who gained entry to the Capitol theatre in Regina early Sunday, January 9, forced open a safe door and got $45 but missed a considerably larger sum. The door was battered and bent and the money was reached through a small opening. The money that was missed was in a locked inner compartment. The burglar alarm was put out of commission and the door of the manager's office was broken. Entry to the theater was made through a fire escape door.

Maritimes

Mr. Jack Labow, General Manager, RKO Distributing Corporation, visited Saint John last week.

• • •

Mr. J. Harper Kent, prominent businessman of Bathurst, N.B., and partner of Famous Players in operation of the Kent Theatre at Bathurst, was married quietly in Wesley Memorial United Church, Moncton, on January 1st to Miss Gwendolyn Ryder. Following the ceremony in the church, relatives and friends from Halifax, Bathurst and Moncton gathered for a reception, held in the Brunswick Hotel. Later the couple left on a trip to California and Hawaii.

Vancouver

In a spotty weeks business three houses did away above average on "Black Widow"; "Barefoot Contessa" and "Desiree." "The Belles of St. Trinians" is still doing well in its fourth week at the small-seat (446) Studio.

• • •

E. G. (Ted) Forsyth, Odeon executive is here on his semi-annual trip and was host to the local chain managers at Vancouver Hotel, for a dinner.

• • •

Art Graburn, manager of the Odeon-Plaza, reports that his brother Larry Graburn, a former head of Odeon publicity in Canada, who went to Hollywood to join Columbia Pictures is now with the exploitation department of the Walt Disney organization in Hollywood. Larry was well known here before going to the movie capitol.

• • •

The members of local Projectionists union 348 are planning on erecting their own building in downtown Vancouver in the near future at a cost of around $200,000.

• • •

Film row visitors were Lou Tisman of Chilliwack Drive-in; Alex Gough of Oliver Theatre, Oliver; Harry Warren, operator of four Vancouver Island houses and Walter Mead of the Paramount Drive-in at Burnaby.

• • •

The oldtime Bijou theatre on the skid row is now being used as a mission for the local unemployed. The former site of the old Star on Main street is now the site of the new Vancouver jail. Old time projectionists often talk about the old days and the missing theatres.

• • •

In the Province of Saskatchewan projectionists' absence from the trade for three years are subject to re-examination under the new theatre act.

• • •

Vancouver Herald, the only morning paper here, are picking up Clyde Gilmour's Moving Picture columns from the Toronto Telegram. Gilmour was former movie critic for the Vancouver Sun.

• • •

The Capitol here reports that the house broke all boxoffice records in 1954 with its new wide screen policy, in spite of TV competition.

• • •

F-71, local front office film exchange union, have elected their officers for 1955. President, Della Garland; vice-pres., Hank Heck; secretary, Norma Brenner, U-A, and business agent, Jack Braverman, of U-A.

VistaVision Explained By Paramount Insert

Theatremen, newspaper editors and critics, and television and radio commentators throughout the country are receiving in the mails from Paramount branches reprints of the company's' four-page trade paper insert presenting an account by Barney Balaban, President of Paramount Pictures, of the unlimited potential and the new trend that VistaVision is setting for the entire film-making field.

The advertisement additionally contains Mr. Balaban's announcement of the availability of Paramount's special VistaVision product featurette, "Paramount Presents VistaVision," a lively 20-minute presentation of highlights from the company's first ten VistaVision attractions. The featurette will be furnished to theatres without charge for the entertainment of their audiences.

Zukor Celebrates 82nd Birthday

Adolph Zukor, board chairman of Paramount Pictures, in Hollywood for a periodic inspection of studio operations, celebrated his eighty-second birthday. The veteran showman, who has seen the industry go through recurring periods of prosperity and depression since he first operated a penny arcade in 1903 expressed confidence that the business would achieve heights greater than it has yet experienced.

"As many years as I have been in this business," he said, "it is gratifying to note how it keeps progressing. The heights this business is capable of achieving seem to be endless."

He was honored by executives of the company he founded, at a quiet luncheon held in the studio commissary.

C. Grainger Sales Manager For Rep.

Richard Altschuler, Vice-President and Director of Worldwide Sales for Republic Pictures, announced the appointment of Edmund C. Grainger as Sales Manager in charge of circuit operations. Mr. Grainger is a veteran of the Motion Picture Industry and has held high executive positions. He was recently affiliated with RKO Theatres in charge of film buying and booking. Prior to that time he was President of Shea Enterprises and for many years he was Eastern Division Sales Manager for 20th Century-Fox.

WARNER BROS.
Judy Garland
"A Star
NOW MAKING NEW E
PLAYING CANA
COAST T
CINEMASCOPE
TECHNICOLOR · STEREOPHONIC SOUND
ALSO STARRING
JACK CARSON · CHARLES BICKFORD WITH TOM NOONAN · SCREEN PLAY BY MOSS HART · DIRECTED BY GEORGE CUK

OUDLY PRESENT

James Mason

s Born"

ERTAINMENT HISTORY

AN THEATRES

COAST

PRODUCED BY IDNEY LUFT · ORIGINAL MUSIC BY HAROLD ARLEN AND LYRICS BY IRA GERSHWIN · MUSICAL DIRECTION BY RAY HEINDORF · A TRANSCONA ENTERPRISES PROD. · PRESENTED BY WARNER BROS.

Ontario Exhibitors In Tax Brief Ask Government For Relief

Notwithstanding everything that has been said about the prosperous condition in which the Motion Picture Industry is today, that portion of the Industry represented by the Motion Picture theatres in the Province of Ontario is sick, so desperately sick that if substantial relief is not immediately forthcoming many more motion picture theatres, *particularly the smaller ones*, will be forced to go out of business.

The condition which faces the theatre owner in the Province of Ontario today, *because of television*, is exactly the same condition that existed in the United States prior to April, 1954 when the Federal Government in that country, because more than 30% of the theatres had been forced to close, saw fit to make a drastic reduction in the Federal Amusement Tax which existed prior thereto. Had the Federal Government in the United States not seen fit to make that Tax reduction the rate of theatre closings would have been accelerated but instead, as a result of the reduction in the Tax, closing of theatres has ceased and many theatres which were previously closed have found it possible to re-open.

Effects of Television

In the year 1948 television stations were opened in several American cities along the border of Ontario, i.e. in Detroit, Cleveland, Toledo and Buffalo. The first of such stations were of limited power and the competition which they provided was initially felt only in those cities and towns immediately adjoining the United States border. However, as time went on other TV stations were erected in these and other bordering cities, and with greatly increased power all of such stations were able, by means of coaxial cable or micro-wave link, to present television programmes on a network basis. Better programmes were presented and the competition provided by television became greater than ever and spread to other towns in Ontario and even into the major centres of Toronto, Hamilton, London and so forth. In 1952 a television station was opened in Toronto by the Canadian Broadcasting Corporation and in the following year that Corporation established a station in Ottawa. During the year 1953 licenses were granted for the first time to private television operators and in the latter part of 1953 or in the early part of 1954 privately operated television stations were opened in the Windsor, London, Kitchener, Hamilton and Sudbury areas and these stations now include Canadian and U.S. network programmes. Other licenses have been granted and recently television stations have commenced operation in Kingston, Sault Ste. Marie and Fort William-Port Arthur.

At the end of October, 1954, nearly 600,000 television sets had been sold in the Province of Ontario and today with the exception of a few points in Northern and North-Western Ontario, television is within reach of almost every home. The competition of this new medium of entertainment which, except for the initial outlay for TV set purchase, is provided free to the television set owner has had a most serious effect on theatre attendance. It has already resulted in many theatres having to be closed and disposed of for other purposes and has resulted in a great many other theatres having had to operate at a substantial loss.

The extent to which this new form of competition has affected the theatres in the Province of Ontario is indicated by the following:

1. From 1946 to 1953 the population of the whole Province of Ontario *increased* by more than 800,000 people, nearly 20%. In that same period the number of paid admissions to the regular theatres in the Province of Ontario *decreased* by 3,648,192 admissions, approximately 4%.

2. From 1946 to 1953 the *per capita* attendance at motion picture theatres in Ontario *decreased* from 23.7 times to 19 times per annum.

3. From 1946 to 1953 the *average number of paid admissions to each* of the regular theatres in Ontario *decreased* from 207,184 admissions to 174,157 admissions.

These are official figures compiled from the annual reports on the Motion Picture Industry published by the Dominion Bureau of Statistics.

They do not reflect the very serious further drop which has taken place in the year 1954.

That television has been the sole factor in this drop in attendance at motion picture theatres is proven by what follows: The figures quoted have been compiled from statements voluntarily submitted to this committee by the owners of more than 300 theatres in Ontario. A comparative statement showing the attendance at such theatres for the first ten months of each of the years 1951 to 1954 inclusive is appended hereto.

First Run Theatres — Major Cities — Television Areas

The comparative attendance for 28 first run theatres in the cities

Attendance 1951	1953	1954
14,387,169	13,832,101	11,972,437
Decline in attend.—1951-54		2,414,732
Decline in attend.—1953-54		1,859,664
Per cent of decline—1951-54		16.78%

Second Run Suburban Theatres — Major Cities — Television Areas

In 29 second run suburban theatres in the above mentioned cities the comparative attendance figures are as follows:

1951	1953	1954
Attendance 7,713,681	6,891,308	6,212,589
Decline in attend.—1951-54		1,501,092
Decline in attend.—1953-54		678,719
Per cent of decline—1951-54		19.46%

Third and Subsequent Run Theatres — Major Cities —

There are 67 theatres in this group for which attendance figures have been submitted. These are the smaller theatres in the outlying neighbourhood districts and are, to a large extent, individually owned

(Continued on Page 20)

AMUSEMENT STOCK QUOTATIONS

For Week Ending January 15

1954-55 High	1954-55 Low	Stock & Divid. in Dollars	Sales 100s	High	Low	Last	Net Change
		TORONTO STOCK EXCHANGE					
28⅞	19	Fam. Players 1.60x		27¾	27½	27½	-|-1
		N.Y. STOCK EXCHANGE					
25¼	14½	Am Br-Par	326	24¾	23¼	23¼	— ⅜
34⅜	19¾	Col Pict 1¼r	69	33¾	33	33⅛	— ⅜
18⅛	9¼	Decca Rec .70	255	16	15¼	15½	-|- ¼
22	13¼	Loew's .90e	652	21⅜	20¼	20½	-|- ⅜
40⅜	26⅛	Para. Pict. 2	122	38½	37	37¾	-|- ⅛
7¼	3	Republic Pictures	326	7¼	7	7¼	-|- ¼
8⅞	2⅞	RKO Pictures	72	8	7½	7½	— ⅛
10⅛	4½	RKO Thea. .20g xd	230	9¾	9¼	9¼	— ⅛
20⅜	11⅛	Stan. War. .95e	188	19⅞	19⅛	19⅜	— ¼
30⅜	18¼	Twent. Cen. 1.60a	704	31⅜	28¼	30⅞	-|-2⅞
32¼	18½	Univ. Pict. 1a	40	30⅞	29⅜	29⅜	—1¼
21⅛	13⅜	Warn. Bros. 1.20	146	19½	18¾	18¾	— ⅜
		AMERICAN STOCK EXCHANGE					
6	3⅜	Allied Art. .10g	96	5¼	5	5	
		UNLISTED STOCK					

	Bid	Asked
Cons. Theatres "A"	7½	8¼
Cons. Theatres "B"	3½	4½

Quotations, Courtesy of

J. H. CRANG & CO.

40 Adelaide W., Toronto

A FAMOUS PLAYERS Theatre

KENORA THEATRES LIMITED

KENORA, ONT.

With other Partners and Associates, we wish to join in offering Congratulations to Mr. J. J. Fitzgibbons, Mr. R. W. Bolstad, Mr. Morris Stein, and Mr. James R. Nairn on having reached the 25 Year Club, of Famous Players Canadian Corporation Limited.

Greetings and best wishes to them, and to all members of the 25 Year Club.

FOR 25 YEARS SERVICE

Congratulations

"FITZ"
"RUBE"
MORRIS
and
JIMMY

THEATRE CONFECTIONS LIMITED

FAMOUS PLAYERS 25 YEAR CLUB

Congratulations to

J. J. FITZGIBBONS

R. W. BOLSTAD

MORRIS STEIN

AND

JIMMY NAIRN

DAVID KORMAN • SAM KORMAN • NICK KORMAN

KORMAN THEATRES LIMITED

ROUYN — NORANDA

Famous Players 25 Year Club
Is Honored Indeed
By The Entry This Year

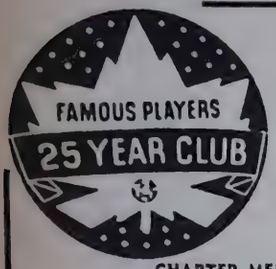
of

J. J. FITZGIBBONS, President
REUBEN W. BOLSTAD, Vice-President
MORRIS STEIN JAMES R. NAIRN

Sincere Congratulations
From A Partner For 35 Years

FRANK GOW

Broadway Theatre Co. Ltd.,
Vancouver, B.C.



CHARTER MEMBERS

1920

Jack Arthur, M.B.E., Toronto
J. R. Bailey, Guelph
F. Baldassari, Hamilton
*A. H. Barber, Toronto
*N. G. Barrow, Toronto
Adrienne Caze, Vancouver.
G. R. Demery, Toronto
R. G. Darby, Toronto
C. A. Dentelbeck, Toronto
Maurice Doyle, Toronto
H. Edwards, Victoria
J. E. Gee, Toronto
L. G. Geering, Toronto
F. H. Gow, Vancouver
Wilhelmina Habick, Galt
Mrs. Laura Hackman, Toronto
*Harold Hitchinson, Toronto
*S. Haigh, Vancouver
Ray Hansom, Vancouver
Mrs. Annie Johnstone, Vancouver
W. E. Kerr, Toronto
E. J. Landsborough, Galt
*Jack Laver, Toronto
*Jim Leslie, Vancouver
T. Marsden, Toronto
William More, Victoria
*Cecil Neville, Vancouver
*Harry Peer, Guelph
*Archie Prentice, Toronto
George Robinson, Toronto
*William J. Rossborough, Toronto
Charles A. Richards, Toronto
J. M. Robertson, Victoria
*Jack Shaw, Toronto
Peter Sims, Toronto
James Sturgess, Toronto

1921

Mrs. Christina Ausleybrook, Brantford
*Victor Armand, Vancouver
Ivan Ackery, Vancouver
Wallace Brown, Toronto
F. Broadbent, Edmonton
Norman Code, Winnipeg
Thomas Callendar, Toronto
*William Dineen, Toronto
Mrs. Florence Ginn, Brantford
S. G. Grigg, Hamilton
H. Gordon, Regina
W. Hoffman, Montreal
R. A. Jones, Victoria
Thomas W. Johnston, Brantford
R. E. Knevels, Windsor
Mrs. Jessie Latus, Calgary
*Ernest Moule, Brantford
S. R. Mantle, Toronto
Robert G. Pollock, Vancouver
*Charles L. Querrie, Toronto
Howard Rennebohm, Regina
J. C. Smith, New Westminster
Fred Tickell, Medicine Hat
Alfred Wishart, Winnipeg

1922

Clarence Ariess, Montreal
Mrs. Annie Barrick, Montreal
Harold A. Bishop, Winnipeg
G. E. Crowe, Peterborough
Mrs. E. Colpitts, Fort William
*E. H. Dean, Fort William
William Funnell, Calgary
J. M. Gow, Nanaimo
Christos Georgas, Owen Sound
R. J. Hainstock, Fort William
C. D. McGregor, Chatham
*H. W. L. Maude, Toronto
*R. McLelland, Toronto
*M. P. Moran, Regina
G. Menelaws, Victoria
Clarence McMahon, Toronto
Angus MacCunn, Toronto
Mrs. Daisy McDaid, Port Arthur
William V. Novak, Winnipeg
F. Rabb, Fort William
James C. Rabideau, Fort William
James W. Reid, Hamilton
C. W. Small, Montreal
George Sim, Port Arthur
*W. S. Sinclair, Toronto
Sydney Thomas, Toronto
J. A. Troyer, Toronto

1923

William B. Allen, Edmonton
W. A. Birchall, Toronto
*J. A. Bolinsky, Sarnia
*Max Baader, Edmonton
A. E. Barber, Edmonton
David G. Borland, Vancouver
A. E. Couley, Peterborough
Charles E. Doctor, Vancouver
T. Doney, Guelph
R. L. Downey, Toronto
T. S. Daley, Toronto
*W. P. Dewees, Vancouver
A. Dennison, Winnipeg
Charles Dilley, Port Arthur
H. H. Eckert, St. Catharines
A. C. Fraser, Brantford
*Edgar P. Fields, Moose Jaw
B. Garrow, Moose Jaw
Ben Geldsaler, Toronto
J. Garvey, Regina
Mrs. Josephine Gray, Winnipeg
Mrs. Evelina Holt, Toronto
Thomas C. Hoad, Toronto
H. C. Jarmain, Toronto
N. L. Jackson, Toronto
H. L. Kennedy, Winnipeg
J. R. McLennan, Brockville
M. McLean, Edmonton
F. A. Moran, Regina
A. J. Massey, Toronto
George Morrell, Toronto
Fergus Martin, Toronto
Herbert Pervis, Montreal
*George Parker, Winnipeg
Fred Packebusch, Edmonton
Ernest O. Smithies, Kingston
H. F. Thomas, Vancouver
Jack V. Ward, Niagara Falls
Walter Wilson, Edmonton
*William H. York, Ottawa

1924

Ken Beach, Winnipeg
Mrs. Maude Brayford, Oshawa
*George E. Clark, Vancouver
H. Dodds, Victoria
Cliff Denham, Victoria
Alan Easson, Toronto
Pete Egan, Calgary
A. C. Foxwell, Kitchener
Miss Dorothy Flood, Toronto
Miss Muriel Goulet, Montreal
H. L. McLean, London
C. McQuaig, Toronto
Mrs. Ivy McGee, Toronto
W. J. Newman, London
E. Phillips, Toronto
Reg. Plumb, Saskatoon
A. C. Roberts, Brantford
Robert S. Roddick, Halifax
J. J. Rochester, Toronto
John Sears, Regina
Cliff Yonson, Toronto

1925

S. J. Bradford, London
Milton Bretts, Brandon
W. F. Cain, St. Catharines
Walter Clarke, Moose Jaw
Miss Madeleine Curtis, Woodstock
William Dawley, Toronto
George Forhan, Belleville
Earl Harrington, Woodstock
Al Hartshorn, Oshawa
F. H. Killiam, Toronto
Irene Moorhead, Toronto
Fred Richardson, Hamilton
Howard Roach, Toronto
Edward Smith, Toronto
Cliff Spooner, Toronto
Walter Taylor, Windsor
*Percy Timmons, Hamilton
Ray Tubman, Ottawa
William Tucker, Chatham
Mrs. William Tucker, Chatham
William Winterton, Saskatoon

1926

Jule Allen, Toronto
Herbert Allen, Toronto
Sol Allen, Toronto
Mrs. Gertrude Allen, Toronto
Miss Sadie Arent, Toronto
Michael J. Burlick, Calgary
*Albert Bailey, Windsor
Walter E. Bennett, Windsor
*Sydney Cohen, Toronto
Wilfred Durant, Toronto
Charles Duhig, Toronto
Robert Eves, Toronto
J. H. Fisher, Toronto
Luca Francis, Regina
Albert Garnier, Windsor
Mrs. Rachael Gow, Toronto
George Georgas, Owen Sound
William Georgas, Owen Sound
Paul E. Guenette, Montreal
William A. Gillespie, Vancouver
Mrs. Monica Hosey, Windsor
F. W. Hoodles, Kitchener
Clifford Ionson, Windsor
W. E. Johnston, Calgary
Maynard S. Joiner, Vancouver
Rowland Keil, Edmonton
Kenneth M. Leach, Calgary
Isaac Longhurst, Vancouver
Harold V. Massey, Windsor
Mrs. Ethel Mortimer, Toronto
C. A. McKeen, Welland
William O'Brien, Windsor
J. A. Pungente, Brandon
Louis Rosenfeld, Toronto
J. B. Sherwood, Windsor
J. H. Stone, Toronto
Leonard Tyler, Woodstock
Mrs. Eva M. Zimmer, Windsor

1927

Sam Bloom, Toronto
Austin Cardinell, Galt
Martin Cave, Victoria
Les Chaplin, Toronto
Roy J. Chown, Calgary
Jack Duxbury, Toronto
Sam Fine, Toronto
George J. Gerrard, Vancouver
Joseph LaFave, Windsor
*A. H. Lewis, Toronto
A. E. Lockwood, Brantford
John MacAuley, Ottawa
Mrs. B. A. McElligott, Ottawa
Russell McKibbin, Toronto
Max Moffat, Toronto
C. E. Nelson, Toronto
E. B. Nelson, Toronto
N. Newbergher, Montreal
J. B. Seager, Toronto
Percy Smith, Toronto
Miss Dorothy St. Edwards, Toronto
Fred Trebilcock, Toronto
P. A. Tucker, Kamloops
Jules S. Wolfe, Toronto

1928

Gurston S. Allen, Toronto
Mrs. Elsie E. Anderson, Cobourg
Joseph A. Cooper, Winnipeg
A. W. Davies, Edmonton
C. T. Downey, Saskatoon
Mrs. Nellie Gath, Vancouver
John G. Geisel, Ktichener
George A. Hall, Toronto
John Heggie, Toronto
Vernon Hudson, St. Catharines
William H. Hartnett, Ottawa
G. H. Jones, Toronto
L. J. Killman, Hamilton
Irene King, Cornwall
Arthur Kuhn, Cornwall
Dan Krendel, Toronto
Edgar Lamoureux, Windsor
Leonard A. Leslie, Toronto
Clarence Marriott, Guelph
Robert Maxwell, Calgary
Clarence Markell, Cornwall
H. Monteith, Cornwall
John McAlister, Toronto
Fred Morley, Toronto
William Musclow, Kitchener
I. C. Ridley, London
Earl W. Ross, Winnipeg
Harvey E. Sills, Wallaceburg
Earl Scandrett, Woodstock
William Summerville Jr., Toronto
Peter Stroqas, Winnipeg
William Trudell, London
Archibald Tyo, Cornwall
Harry Wallace, Toronto
Albert V. Whitham, Cornwall

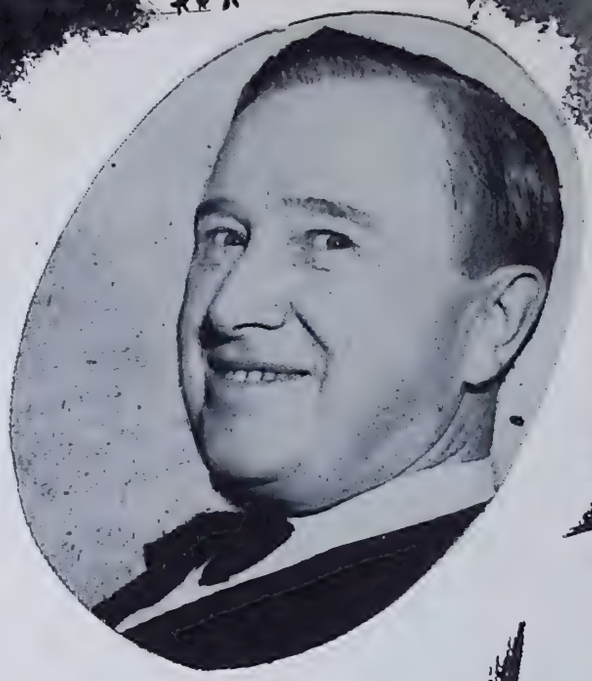
1929

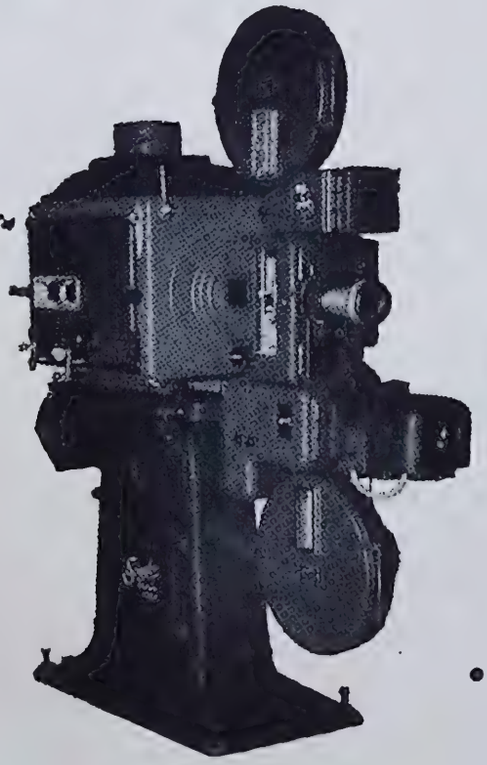
C. H. Aitchison, Toronto
Mrs. E. Ampleman, Quebec
L. E. Arnold, Toronto
William Ayres, Toronto
Charles Bahrynowski, Fort William
Walter Bennett, Vernon
Leonard Bishop, Toronto
John A. Bond, Toronto
Otus Bowes, Moose Jaw
*Peter D. Brown, Toronto
William Brown, Calgary
Augustine Castrucci, Toronto
K. H. Clark, Kingston
Arthur K. Crowell, Halifax
H. W. Davey, Kingston
A. DeSalliere, Windsor
Lorne R. Duck, Toronto
Harry K. Durham, Shaunavon
Mrs. Lily A. Durham, Shaunavon
A. W. Easthom, Vancouver
S. B. Ellerington, Vancouver
C. R. Fields, Moose Jaw
J. F. Fitzgerald, Saint John
Veronica Francis, Regina
Eugene Gagnon, Quebec
Armand Gaudette, Three Rivers
Vera Gillis, Sydney
Violet C. M. Glynn, Toronto
Arthur B. Gunn, Toronto
Isidore F. Hackie, Winnipeg
John R. Hartree, Regina
Lawrence W. Hicks, Calgary
John F. Hyland, Toronto
Mrs. Lena Jarvo, Cornwall
A. E. Jackson, Toronto
Frank B. Kipling, Quebec
W. L. Karp, Vancouver
Peter Kehayes, Ottawa
H. W. Lackey, Calgary
W. J. Longmuir, St. Catharines
W. B. Lovell, Niagara Falls
E. B. Marshall, Vancouver
James R. Martin, Vancouver
W. E. McCartney, Vancouver
James P. McGuire, Ottawa
T. H. McLelland, Brantford
R. J. Mitchelltree, Calgary
Nestor W. Novak, Winnipeg
Anne Olynik, Winnipeg
C. H. Perry, Sudbury
Henri Plante, Quebec
Edward Plexman, Sault Ste. Marie
H. L. Preston, St. Thomas
Carl Rau, Victoria
J. R. Reaney, Winnipeg
J. P. Reidy, Montreal
Nicholas Rizzo, Hamilton
Gerard G. Robert, Three Rivers
Sarto J. Robert, Three Rivers
J. E. Robinson, Belleville
John Rosenberg, Montreal
Vera E. St. Edward, Toronto
R. H. Shepherd, Montreal
W. E. Shields, Toronto
R. C. Shortt, Toronto
Helena M. Simpson, Guelph
Claude G. Smith, Chilliwack
David Smith, Windsor
G. H. Stephen, Sault Ste. Marie
A. S. Summers, Vancouver
W. H. Taylor, Vancouver
Mrs. Ethel Thompson, London
Edward L. Turner, Winnipeg
Leonard A. Turoldo, Brandon
Paul Valliere, Quebec
S. G. Williams, Cornwall
F. L. Willis, Winnipeg
R. E. Young, Halifax
A. B. Zumar, Ottawa

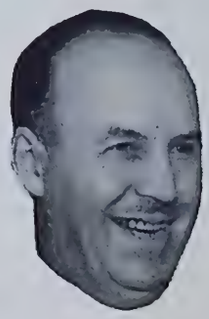
1930

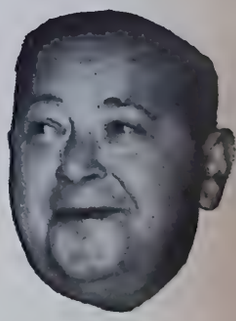
Victor Joseph Baldassari, Hamilton
R. W. Bolstad, Toronto
Edward Collins, Toronto
Harold T. Connors, Port Hope
Ernest A. Cousins, Montreal
Edward Laurence Dale, Windsor
George H. Davie, Toronto
J. J. Fitzgibbons, Toronto
Michael Freeman, Port Hope
George Ganetakos, Montreal
John G. Ganetakos, Montreal
W. Harold Giles, Montreal
Melville Hudson, Toronto
J. Hutt, Toronto
William G. Lester, Montreal
William H. Mannard, Montreal
Robert Manson, Toronto
M. Margolius, Toronto
Frederick George Masters, Toronto
Frank McIlhargey, London
Arthur Milligan, Toronto
Bernard D. Murphy, Toronto
James R. Nairn, Toronto
Thomas William Naylor, Toronto
Edgar W. Osborne, Halifax
Harrison Reid Patte, Toronto
Burton Victor Peters, Galt
Mrs. Ethel May Shea, Halifax
J. S. Smart, Port Hope
Morris Stein, Toronto
Wm. Summerville, Sr., Toronto
Kenneth Howard R. Wells, Toronto
Henry Francis Wilson, Chatham
James Edward Ziegler, Toronto
J. Harry Black, Prince Rupert
James Butler, Saskatoon
Newton C. Byers, Saskatoon
Mrs. Ethel Charlesworth, Edmonton
Ida Beverly Charlesworth, Edmonton
Miss Peggy (Marion) Douglas, Winnipeg
Clarence Entwistle, Edmonton
Albert Clinton Foster, Nelson
Clarence Victor Marshall, North Battleford
Ernest W. Marshall, North Battleford
Hugh Morris Rice, Edmonton
Frederick Charles Simmons, Vernon
Mrs. Dorothy Edith Smyth, Penticton
Ellard Henry Williamson, Vernon

*Deceased.









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Brandson, J.
Bruhn, Harold
Bridge, G.
Brough, M. A.
Bainbridge, V. S.
Cuthbert, G.
Cherry, A.
Clarke, H.
Davis, L. J.
Dare, T. H.
Forward, Wm.
Fraser, A. M.
Frankson, R.
Gaillard, P.
Golding, W.
Graham, D. & J. E.
Grimes, H. B.
Hunter, M.
Harte, A. E.
Horne, M. F.
Hayes, P. R.
Hewson, J.
Hambleton, H.
Hoad, T. C.
Holdsworth, J.
Johnston, C.
Kalyta, J.
Kuntz, L.
Long, M.
Leonard, J. R.
Long, F.
Lowes, B.
Lindow, W.
Lawrick, V.
McPhee, I. D.
McAlister, J.
Marshall, A.
Mann, R. W.
Marquis, E. B.
McLean, W. M.
McDonald, D. H.
Maybee, C. L.
Michael, J.
Orr, Wm.
Pawluk, K.
Poulin, F.
Porrier, S.
Phillips, F. C.
Reeks, J.
Raps, W.
Reidy, M.
Rose, R.
Sirisko, W.
Straube, H.
Smith, N.
Shields, J.
Sage, M.
Schafer, Joachim
Sharp, S. V.
Shea, P. L.
Stephens, H. W.
Townsend, R.
Vanden Eynde, M.
Voithofer, J.
Young, J.
Yonson, C. E.
Zeeman, J.
Ziegler, F. J. & J. E.

ONT. TAX BRIEF

(*Continued from Page 16*)

and operated. The comparative attendance figures for these 67 theatres are as follows:

1951	1953	1954
Attendance		
11,062,734	9,263,218	8,043,483
Decline in attend.—1951-54		3,019,251
Decline in attend.—1953-54		1,219,735
Per cent of decline—1951-54		27.29%

Theatres in Medium Sized Cities—Television Areas

In 51 theatres situated in these cities (St. Catharines, Niagara Falls, Belleville, Kingston and so forth) the comparative attendance figures for the first ten months of each of the years 1951, 1953 and 1954 are as follows:

1951	1953	1954
Attendance		
13,282,547	12,309,670	10,667,148
Decline in attend.—1951-54		2,615,399
Decline in attend.—1943-54		1,642,522
Per cent of decline—1951-54		19.69%

Theatres in Small Towns — Television Areas

In the small towns, (such towns as Acton, Beamsville, Kingsville, Petrolia, Perth and so forth) the comparative figures on attendance in 65 theatres are as follows:

1951	1953	1954
Attendance		
8,118,168	7,440,102	6,448,774
Decline in attend.—1951-54		1,669,394
Decline in attend.—1953-54		991,328
Per cent of decline—1951-54		20.56%

In all of the 242 theatres for which attendance figures are given above there has been a decline in attendance between 1951 and 1954 of 11,219,868, or a loss in patronage in these theatres in television areas of almost 21%. These figures which are the latest that were available to this committee at the time this submission was being prepared do not take into consideration the even greater loss in attendance that has occurred since the end of October.

These figures prove that it was not just the large theatres in the large cities that have felt the effects of television. The *small theatre* in the *small town*, and the *small privately owned theatre* in the suburban areas of the larger centres, have felt the effects of television to an even greater extent.

Here is a list of 29 theatres in television areas which have either been closed or sold and converted for other purposes during the past three years. Some of the theatres contained on this list have closed and re-opened two and three times during this period.

Belle River, Beau; Chatham, Park; Deseronto, Bayview; Fort Erie, Ballard; Guelph, Capitol; Humberstone, Imperial; Ottawa, Strand, Rexy; Sarnia, Imperial; Tecumseh, Rex; Wheatley, Erie; Windsor, Empire, Royal; Wallaceburg, Alexandra; New Toronto, Palace; Toronto, Ace, Apollo, Arcadian, Carlton, Crescent, Crest (to legitimate), Eclipse, Gerrard, Guild, Ideal, Lake, Hillcrest, Victoria, Vogue (and last week the Avenue . . . Ed.).

In this three-year period while 29 theatres have been closed in television areas we know of only one new regular theatre that has been built in these areas and that theatre, which we are informed is unprofitable, was built in connection with a suburban Plaza Development in Toronto. This, notwithstanding the fact that many completely new suburban areas have been opened up adjacent to the larger cities which need, and under normal conditions would have justified, additional theatre investments. In the whole of this Province there are only three regular theatres under construction today, all of these being in the Northern part of the Province and in areas not yet affected by television competition.

Since March, 1952, there have also been many changes of ownership in theatres presently operated. These changes in ownership have taken place, not because such theatres have been profitable but because of the efforts on the part of owners to unload a losing business.

Now, as against the very unfavorable condition that exists in those theatres that are located in television areas, let us contrast what happened to the theatres in those areas which are not yet served by television.

Theatres in Non-Television Areas

In 69 theatres in those areas which are not yet served by television, and these for the most part are in the Northern and North-Western part of our Province, the comparative attendance figures for the first ten months of each of the years 1951, 1953 and 1954 are as follows:

1951	1953	1954
Attendance		
8,760,729	9,199,049	9,100,890
Increase in attend.—1951-54		340,161
Decrease in attend.—1953-54		98,159

In short, in these theatres which are still in non-television areas there has been an increase in attendance from 1951 to 1954 of about 4% and as compared to 1953 the attendance at such theatres in 1954 was almost exactly the same.

This we submit is proof positive that all theatres in Ontario would have at least been able to maintain their attendance at the 1951 and 1953 levels had it not been for the effect of television. Wherever theatres have not had to contend with that new form of competition *in this Province and elsewhere in Canada* that has been the case. On the other hand, the *average* theatre owner *who has had to contend* with the competition from television has suffered a loss of almost 21% of his customers.

Admission Prices

Increased admission prices at motion picture theatres have not been the cause of the reduction in attendance because:—

(a) The same relative increase in prices has taken place in theatres in non-television areas, as has taken place in the television areas.

(b) Admission prices at motion picture theatres have not kept pace with the increase in the price of consumer goods generally. The average admission price, including Amusement Tax, at theatres in Ontario since 1946 has increased less than 50% whereas in that same period of time the consumers' price index for all of Canada shows an increase of more than 53%.

It must at all times be remembered that in actual fact, and regardless of by what name it is called, the Amusement Tax is a Tax on the Motion Picture Theatre. It takes the top portion of the admission price and thereby reduces to the extent of the Tax the amount which the patron will pay and which the business can charge. The Tax comes out of the total monies which the theatre going public has available to spend on motion picture entertainment and must be included in the existing admission price and collected *even by those theatres that are losing money*. Unlike most businesses, the motion picture theatre has a definite natural ceiling for its prices. Setting a price above that ceiling (whether that price includes a Tax or not) has proved to be self-defeating because attendance and income invariably drops. Pre-emption by the Provincial Treasury of more than 10% of the total admission income of the motion picture theatre in Ontario has made the theatre helpless and vulnerable to its new competitor—television. A competitor that not only provides free entertainment to its customers but one that is also able to carry on its business for gain on Sunday when the motion picture theatre in Ontario is forced to close its doors.

Drive-in Theatres

During the last few years when construction of indoor theatres has almost completely ceased, there has been considerable construction of drive-in theatres, principally by people who have had no experience in the the theatre business. On the surface it would seem that the construction of these drive-in theatres more than offsets the loss in attendance that has taken place in the indoor theatres. This, however, is not the case because the record shows that the experience of those drive-in theatres, which have been in existence for the past four years, is exactly the same experience which the indoor theatre has had, i.e. one of decreasing attendance.

Importance of the Theatre to the Community

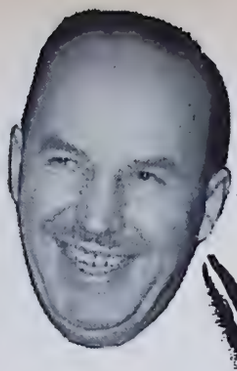
The first theatre in Ontario dedicated solely to the exhibition of moving pictures opened its doors about fifty years ago. Since that time the motion picture theatre has become a necessary institution in every community. Not only has it provided amusement and relaxation for the family; in every town the moving picture theatre has been the center of community, civic and charitable activities, a continuing source of knowledge and information supplementing the schools, an inexpensive method of travel in foreign lands, and an important medium for the dissemination of Government messages and the sale of its Securities during Two World Wars, and in all times of emergency.

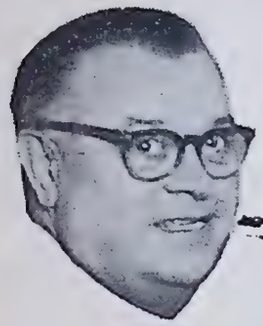
Not only has it these accomplishments to its credit, the local movie theatre has played an important part in promoting the business welfare of its community. With its promise of wholesale entertainment for the entire family the theatre has been the magnet which has attracted people from all of the surrounding community into the centre of the town to the greater prosperity of the towns' merchants and the community. A town or community without a theatre is a "dead town." To realize this it is only necessary to imagine a modern community without a motion picture theatre.

A healthy movie business is good for the economic health of any town because the local movie hires local town's people for its staff, it advertises in the local paper, it uses local utilities and services, pays real estate and other taxes and represents a large local property and equipment investment. In other words, the local motion picture exhibitor, although he deals in shadows on a screen, is just as much of a local merchant as the corner drug store or automobile dealer whose merchandise is tangible. It is a matter of record that a greater proportion of the dollars taken in at the local movie theatre remains with and is spent in the community than the dollars taken in by almost any other business, including automobiles, fuel, dry goods, building materials, appliances and so forth. All together the local movie theatres in the Province of Ontario pay out more than $10,000,000 annually in salaries and wages. This committee is certain that neither your Government nor

(*Continued on Page 26*)

THE SUN SHINES BRIGHT FOR . . .





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REUBEN W. BOLSTAD

MORRIS STEIN

and

JAMES R. NAIRN

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REUBEN W. BOLSTAD

MORRIS STEIN

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UNITED AMUSEMENT CO.

HAMILTON, ONTARIO

Special Washington preview of **Paramount's** "Strategic Air Command," which co-stars **James Stewart** and **June Allyson,** had a distinguished audience headed by members of President Eisenhower's family. Among those present were top-ranking Washington officials and representatives of the army and navy.

Director **Rudolph Mate** on the hunt for New York locations for **Jane Wyman's** next **Warners** feature "Miracle in the Rain" to be filmed in WarnerColor. Scores of Broadway luminaries attended a "Players Premiere" of **20th-Fox's** new C'Scope feature "Prince of Players," story of the colorfully dramatic career of Edwin Booth, which opened at the Rivoli Theatre, New York. **Tony Curtis** scheduled for a round-the-clock series of TV and Radio appearances in Boston to promote his latest starrer for **Universal,** "Six Bridges to Cross."

Hecht - Lancaster Productions have completed their filming of "Marty" for **United Artists** release, co-starred are **Ernest Borgnine** and **Betsy Blair,** this is the first Hecht - Lancaster production that has not featured Burt Lancaster, who is busy directing and starring in "The Kentuckian." **Leslie Caron** signed for the title role in "Gaby" for **MGM,** she will portray a Paris cabaret dancer.

Raymond Burr to co-star with **Van Heflin** and **Joan Woodward** in "The Calico Pony" for **Columbia** release. **Paramount** adds **Mitzi Gaynor,** to its all-star cast of "Anything Goes," a musical extravaganza featuring **Bing Crosby, Donald O'Connor** and **Jeanmarie.** "The Beachcomber," **JARO's** technicolor film version of Somerset Maugham's novel, had its American premiere January 15th at the Trans-Lux Normandie Theatre, New York.

Republic sets **Howard Duff** for starring role in "Rebel Island," which is to go before the cameras January 26th. Director **Stuart Heisler** and staff scouting the Mojave desert for suitable locations to use in **Warner Bros.'** "The Jagged Edge," scheduled to roll next month with **Jack Palance** and **Shelly Winters** featured.

William Holden assigned to starring role of "A Many Splendored Thing," to be produced in CinemaScope by **20th-Fox,** with locale in Hong Kong. **Aldo Ray** awarded his first top role at **Columbia,** as M/Sgt. Hugh O'Reilly in "The Gentle Wolfhound," story of the Korean orphanage adopted by the 27th regiment.

MGM will bring to the screen Richard Davis's story of the fabulous bull terrier, titled **"The Bar Sinister." Warner Bros.** have concluded deal with Edward Small for the distribution of the Clarence Green - Russell Rouse production "New York Confidential," starring **Broderick Crawford, Richard Conte** and **Marylin Maxwell.**

Jane Russell back in New York from London, after completing her stint as femme lead in "Gentlemen Marry Brunettes," for **United Artists. JARO's** "Romeo and Juliet" receives a three-page salute in the February issue of Chic magazine.

Alfred Hitchcok in New York conferring with **Paramount** officials on release plans for the Vista-Vision suspense thriller "To Catch a Thief."

BOLSTAD

(Continued from Page 7)

course of the varied branches of Canada's film activity or for the preparation of briefs dealing with financial matters, the first step usually taken is to contact "Rube", for advice and information. The many victories and concessions chalked up by our industry, from one end of the country to the other can be traced back to him.

In most people's minds "figures" and "statistics" are related to calm and sedate individuals and it is true that looking at "Rube" one could walk away with that impression, that is if you haven't seen that slow, warm smile build up, signifying the true nature of the man, a kind-hearted man with a heart as big as his all embracing smile.

R. W. Bolstad, a tower of strength to our industry, has despite his many arduous tasks found the time and energy to be one of the most active members of Variety Club. He served two years as Chief Barker. His other activities are many and varied, but all are directed toward the betterment of his fellow man, and in particular our Canadian way of life.

Trans-Canada

USE THIS INFORMATION AS YOUR GUIDE ON RELEASE DATES

TORONTO

IMPERIAL
Second week. A Star Is Born (WB) C'Scope and Technicolor with Judy Garland and James Mason.

SHEA'S
Fourth week. There's No Business Like Show Business (20th-Fox) C'Scope and DeLuxe Color with Ethel Merman.

ODEON
Third week. Purple Plain (JARO) Technicolor with Gregory Peck.

HYLAND & CHRISTIE
Fourth week. Trouble In The Glen (E-U) Trucolor with Victor McLaglen.

LOEW'S
Fourth week. Deep In My Heart (MGM) Color with Jose Ferrer.

UPTOWN
Athena (MGM) Color with Jane Powell and Edmund Purdom.

TOWNE CINEMA
Fourth week. The Vanishing Prairie (E-U) in Technicolor.

MONTREAL

CAPITOL
Young At Heart (WB) WarnerColor with Doris Day and Frank Sinatra.

LOEW'S
A Star Is Born (WB) C'Scope and Technicolor with Judy Garland.

PALACE
Second week. Desiree (20th-Fox) C'Scope and Color with Marlon Brando.

PRINCESS
The Track of the Cat (WB) C'Scope and Color with Robert Mitchum.

CALGARY

CAPITOL
A Star Is Born (WB) C'Scope and Technicolor with Judy Garland.

PALACE
Second week. Black Widow (20th-Fox)

UPTOWN
The Barefoot Contessa (UA) Technicolor with Humphrey Bogart.

GRAND
The Violent Men (Col.) C'Scope and Technicolor with Glenn Ford.

WINNIPEG

CAPITOL
Brigadoon (MGM) C'Scope and Color with Gene Kelly.

MET
Drum Beat (WB) C'Scope and Warnercolor with Alan Ladd.

ODEON
The Purple Plain (JARO) Technicolor with Gregory Peck.

GARRICK
The Barefoot Contessa (UA) Technicolor with Humphrey Bogart.

VANCOUVER

CAPITOL
A Star Is Born (WB) C'Scope and Technicolor with Judy Garland.

VOGUE
The Barefoot Contessa (UA) Technicolor with Humphrey Bogart.

ORPHEUM
Desiree (20th-Fox) C'Scope and Deluxe Color with Marlon Brando.

PLAZA & FRASER
The Beachcomber (JARO) Technicolor with Glynis Johns and Robert Newton.

STRAND
The Black Widow (20th-Fox) C'Scope and DeLuxe Color with Ginger Rogers.

ST. JOHN

PARAMOUNT
Desiree (20th-Fox) C'Scope and Deluxe Color with Marlon Brando.

STRAND
Trouble In the Glen (E-U) Trucolor with Victor McLaglen.

CAPITOL
Young At Heart (WB) Warnercolor with Doris Day and Frank Sinatra.

ONTARIO TAX BRIEF

(Continued from Page 20)

the people in the communities which these theatres serve have any desire to see any more theatres closed, nor have you any desire to impose a Tax that results in an unprofitable and thus an unhealthy Industry.

CONCLUSION

The Amusement Tax that has been imposed by the Province of Ontario since 1948 is a carry-over of the Excise Tax on Amusements which was imposed by the Government of Canada during the war in order to siphon off excess dollars in the hands of the public that otherwise might have been spent on goods that were in scarce supply.

We do not think there is any justification in the Provincial Government taking over and continuing in peace time and under present day conditions a tax that the Federal Government thought it necessary to impose under war time conditions. We remind you that from June 1937 to May 1948 (on which last mentioned date the Federal Government went out of the Amusement Tax field) the Government of the Province of Ontario did not impose an Amusement Tax.

We suggest that the conditions which we have set forth in this presentation give even better reasons for not imposing that Tax today, particularly on the motion picture theatre which now finds itself in such desperate circumstances. We therefore urge that you again adopt the policy which was maintained by the Government of Ontario for almost 11 years when no Amusement Tax was imposed.

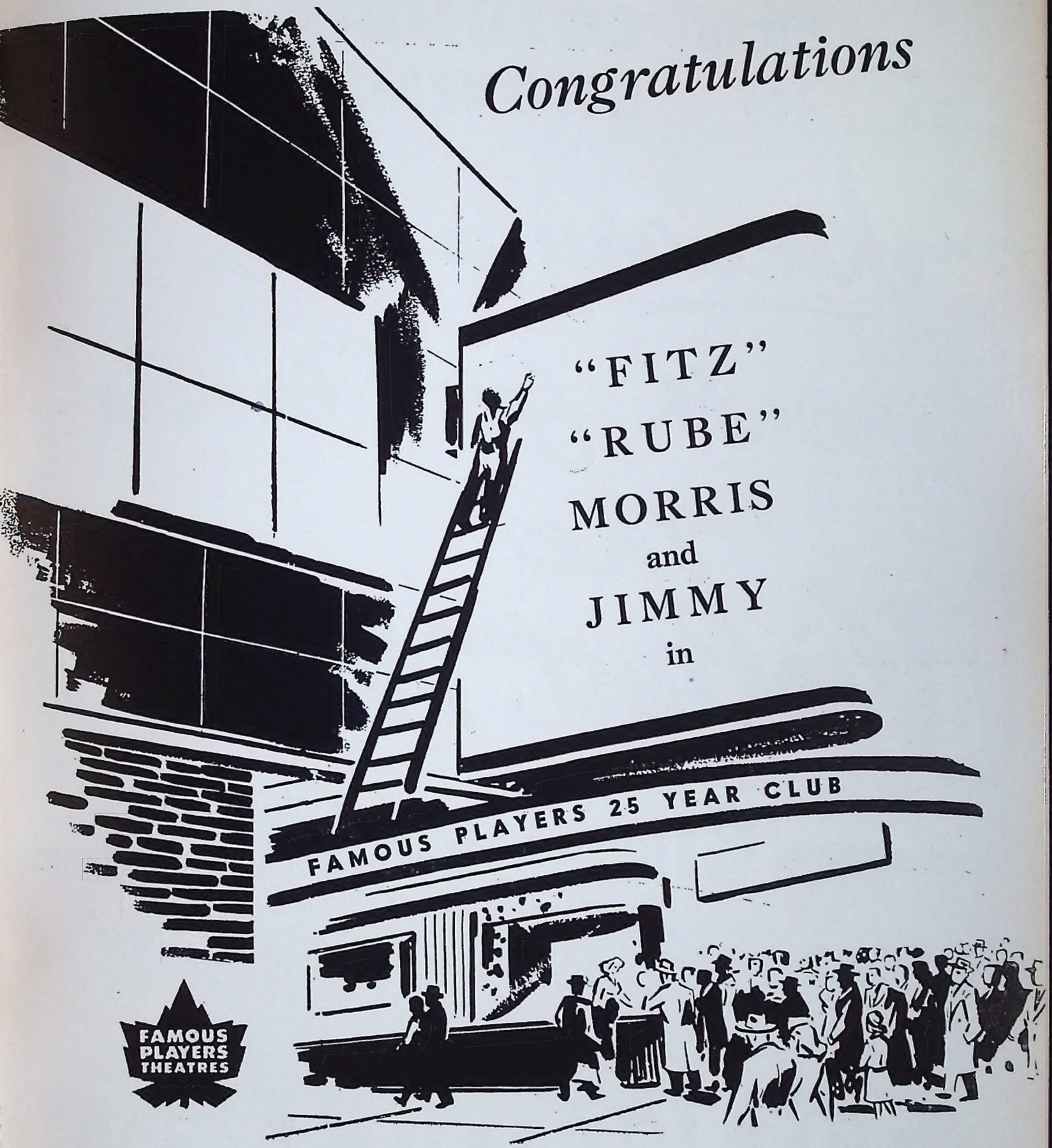
However, if after consideration of the foregoing, your decision is that an Amusement Tax of some kind must be continued then we request that you at least alleviate the situation by introducing a reduced and modified tax in the lower brackets on the scale as proposed below:

Admission Price Before Tax	Tax
Up to 50¢	Exempt
51¢ to 54¢	1¢
55¢ to 58¢	2¢
59¢ to 67¢	3¢
68¢ to 76¢	4¢
77¢ to 85¢	5¢
86¢ to 94¢	6¢

We cannot emphasize too strongly that unless such relief is granted many more theatres, particularly *small* theatres in *small towns* and locally owned *neighbourhood* theatres in the larger towns will be forced to go out of business.

Respectfully submitted,

Motion Picture Theatres Association of Ontario;
Independent Motion Picture Theatre Owners of Ontario.



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